

# INVITATIONE

## The choir and orchestra of **INVITATIONE**

**Conductor: Rachel Mathieson**

**Soloists: Lucy Bates and James Gaughan**

### PROGRAMME

**Brahms** Ein deutsches Requiem

**Dvořák** Symphony no. 6

7.00, Saturday 14th February 2026  
in the Parish Church of St John, Newland,  
Clough Road, Hull

Free entry ~ Licensed bar

There will be a retiring collection in aid of  
the church refurbishment fund  
and Hull YFC - Youth, Faith, Community

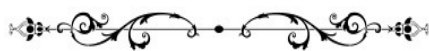
Our spring concert last year – Puccini’s *Messa di Gloria* and Shostakovich’s First Symphony – was such a success that it took a while to come up with a programme for this year that would match it in excitement. Our choral choice pointed inexorably to Brahms’s German Requiem, with its beauty, drama and scale. *Invitatione* first performed it in Beverley Minster ten years ago, and we have enjoyed rediscovering it over the last few months.

In 2016, we paired the Requiem with Dvořák’s Seventh Symphony, going on to perform Dvořák’s Eighth Symphony later that year. We have twice (2019 and 2024) performed the Ninth. Working backwards, we decided this year to explore Dvořák’s Sixth, written as the composer found his mature style and enjoyed his first international successes.

The date of this concert – on St. Valentine’s Day – is a coincidence, but the theme of love does permeate tonight’s music. Dvořák wrote his Sixth Symphony during a happy period of his life: his family was a source of contentment and joy to him, with the recent birth of his daughter Anna; he had struck up a great friendship with Johannes Brahms, and was receiving commissions from important musical institutions. The Sixth Symphony was written at the request of Hans Richter, Chief Conductor of the Vienna Philharmonic. Dvořák declared that writing it had given him great pleasure. According to Dvořák, Richter, on first hearing the symphony, kissed the composer after every movement. Richter himself wrote later that he had rehearsed the symphony “with love”.

Brahms’s Requiem, in its text and in the beauty of its musical expression, speaks of human love and caring, and the earthly, motherly love which is as important to us as the comfort which can be found in God. The composition seems to have been inspired by the deaths of his friend, Robert Schumann, in 1856, and then his own mother in 1865, though Brahms himself said the Requiem was intended for all humanity. He confided that he would happily have called it “Ein menschliches Requiem” (“A human Requiem”).

The players and singers of *Invitatione* have continued to find joy and friendship in each other’s company, during our rehearsals and in our preparation for this concert, and we are privileged to have the opportunity to share our music making with you this evening. We hope you are as moved by these wonderful works as we have been.



## **Acknowledgements**

We are very grateful to the clergy and staff at St. John’s, Newland for hosting this concert and supporting us in our preparations. We are grateful to all who assist with programmes, stewarding, refreshments and other logistics for our events, and to the many singers and players who give their time to support, manage and participate in our projects. Special thanks to Mary Mead, Emma Dawber, Stuart Grant, Lesley Finlayson, Martin Lutley, Alice Rose, Jane and Russell Patmore, Gabrielle Awre and Ian Franklin for assisting with the many and varied arrangements involved in this concert. We are especially grateful to the Hull Music Service, for lending us some timpani. As a token of our gratitude, the members of *Invitatione* are making a donation to the Friends of the Albemarle, who provide financial support for young people to access music-making opportunities.

Special thanks also go to Sue Sidwell for postponing a very important birthday celebration until next week, in order to be here with us.

Donations this evening will help support the refurbishment of the church hall, and Hull YFC.

# Johannes Brahms (1833-1897)

## **Ein deutsches Requiem** (A German Requiem)

Nach Worten der heiligen Schrift

Soloists: Lucy Bates and James Gaughan

- I Ziemlich langsam und mit Ausdruck
- II Langsam, marschmäßig – Allegro non troppo
- III Andante moderato
- IV Mäßig bewegt
- V Langsam
- VI Andante – Vivace – Allegro
- VII Feierlich

The Requiem by Brahms is widely considered to be one of the most important choral works of the 19<sup>th</sup> century. It is Brahms's most substantial single work. First performed in full on Good Friday, 1868, after a relatively long gestation and several revisions and additions, it has been performed regularly ever since, and remains as powerful and deeply moving today as when it was first heard.

Its title, "Ein deutsches Requiem" ("A German Requiem"), reflects Brahms's Protestant roots. Brahms sets text from the Lutheran Bible and the Apocrypha rather than from the Roman Catholic liturgy, selecting New and Old Testament passages that would not only mourn the dead but also comfort the living. Unlike that other renowned Lutheran, J. S. Bach, Brahms remained unconvinced about the existence of an afterlife. His outlook was rather one of compassionate humanism. In his choice of texts, he directs attention to the importance of ministering to those who mourn, those who are left behind, those who remain troubled by life's sorrows and challenges. The opening movement states gently and unequivocally: "Blessed are they who mourn", and the various manifestations of the verb and noun meaning "comfort" ("trösten"; Trost) appear repeatedly throughout the work.

The seven movements touch on the subject of death from a variety of angles, but none have the kind of display of fire and wrath which can be heard in other famous settings of the Requiem mass, such as those by Mozart or Verdi. Instead, Brahms composes a work demonstrating faith, acceptance and resignation, the music eventually coming to rest in the pastoral key of F major. That is not to say that there is no drama in this work; on the contrary: the music is full of exuberance and joy, as well as expressive tenderness.

The Requiem was Brahms's first work for chorus and full orchestra, and, in fact, predates all four of Brahms's symphonies. That the orchestration is beautifully and carefully wrought has been clear as the orchestra has rehearsed the work. We have at times slightly adapted Brahms's string parts to suit the available forces, as Bach and Handel habitually adapted their own compositions, whilst retaining the Brahms's intentions regarding pitch and timbre.

Structurally, the Requiem is perceptibly symmetrical, and is almost symphonic in its overall plan and proportions. The first and last movements book-end the whole work, with their

similarities of text, mood and musical material. Working inwards, the second and sixth movements both make their way through a number of different sections, progressing through tensions towards an uplifting release, from minor to major, and ending in grand and emphatic style. The sixth movement's final section is fugal, as is the ending of the third movement, which is sung above an insistent, unrelenting tonic pedal. Also mirroring each other are the two soloists' appearances, in the third and fifth movements. The baritone soloist takes a further role in the sixth movement. Placed centrally in the whole work, and with the colours and lyricism typical of the slow movement of a symphony, is "Wie lieblich sind deine Wohnungen", probably the most well-known music from the Requiem.

The work ends as it begins, with the word "Selig" ("Blessed").

### Text and translation

#### I **Ziemlich langsam und mit Ausdruck** [Quite slowly and with expression]

Selig sind, die da Leid tragen,  
denn sie sollen getröstet werden.

*Matthäus 5:4*

Blessed are those who grieve,  
for they shall be comforted.

*Matthew 5:4*

Die mit Tränen säen  
werden mit Freuden ernten.  
Sie gehen hin und weinen,  
und tragen edlen Samen,  
und kommen mit Freuden  
und bringen ihre Garben

*Psalm 126:5, 6*

Those who sow with tears  
will reap with joy.  
They go out and weep,  
and carry fine seed  
and return with joy,  
and bring in their sheaves.

*Psalm 126:5, 6*

This movement is one of gentle expressiveness, a serene blessing for the living, which directs us straight to the focus of this work. The opening music has a quiet solemnity and calm about it, until the sighing and weeping of the text appear in the falling patterns of the melodic material. It gives away nothing of the drama which is to follow.

#### II **Langsam, marschmäßig** [Slowly and in the style of a march] – **Allegro non troppo**

Denn alles Fleisch es ist wie Gras  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret  
und die Blume abgefallen.

*1. Petrus 1:24*

All flesh is like grass  
and all the glory of mankind  
is like the flowers of the grass.  
The grass has withered  
and the flowers have wilted.

*1 Peter 1:24*

So seid nun geduldig, lieben Brüder,  
bis auf die Zukunft des Herrn.  
Siehe, ein Ackermann wartet  
auf die köstliche Frucht der Erde;  
und ist geduldig darüber,  
bis er empfahe den Morgenregen und  
Abendregen.

*Jakobus 5:7*

So be patient now, dear brothers,  
until the coming of the Lord.  
See, a ploughman is waiting  
for the delectable fruits of the earth;  
and he patiently waits,  
until he receives the morning and evening  
rains.

*James 5:7*

Aber des Herrn Wort bleibet in Ewigkeit.

*1. Petrus 1:25*

But the word of the Lord endures forever.

*1 Peter 1:25*

Die Erlöseten des Herrn werden wieder  
kommen und gen Zion kommen mit Jauchzen.  
Ewige Freude wird über ihrem Haupte sein;  
Freude und Wonne werden sie ergreifen  
und Schmerz und Seufzen wird weg müssen.

*Jesaja 35:10*

Those redeemed by the Lord will return  
and come rejoicing to Zion.  
Eternal joy will reign over them;  
joy and bliss will take hold of them  
and pain and despair will have to be  
dispelled.

*Isaiah 35:10*

The second movement begins as an extended funeral march, slow, insistent and weary, as if dragging its feet and with palpable tension. A contrasting section presents a lighter mood and more hopeful words, including a delightful depiction of rain through pizzicato strings. The funeral march returns, leading to a pivotal moment at the word 'Aber' [But] when the choir declares confidently that the word of the Lord endures forever. The last section of this movement is energetic and in a major key. The final bars include a series of scales beginning in the lower strings and passing upwards through the orchestra, surely making their ascent towards heaven, in the eternal joy and bliss of the text, before finally descending to rest peacefully.

### III Andante moderato

Herr, lehre doch mich,  
daß ein Ende mit mir haben muß,  
und mein Leben ein Ziel hat,  
und ich davon muß.

Siehe, meine Tage sind einer Hand breit vor  
dir, und mein Leben ist wie nichts vor dir.

Ach, wie gar nichts sind alle Menschen,  
die doch so sicher leben.

Sie gehen daher wie ein Schemen,  
und machen ihnen viel vergebliche Unruhe;  
sie sammeln und wissen nicht wer es kriegen  
wird.

Nun Herr, wes soll ich mich trösten?  
Ich hoffe auf dich.

*Psalms 39:5-8*

Der Gerechten Seelen sind in Gottes Hand  
und keine Qual rühret sie an.

*Weisheit Salomos 3:1*

Show me, Lord,  
that there is an end to me,  
and that my life has an end,  
and that I must leave my life.

Look, my days are a mere hand's breadth to  
you; my life is as nothing before you.

All people are as nothing,  
even those who live so securely.

They wander around like a ghost,  
and they make a lot of vain commotion for  
themselves, gathering up, and knowing not  
who will end up with it.

Now, Lord, what comfort can I find?  
My hope is in you.

*Psalms 39:4-7*

The souls of the righteous are in God's hand  
and no torment can touch them.

*Wisdom of Solomon 3:1*

The third movement brings in the baritone soloist, who sings in the first person, pleading directly with God, connecting personally, as an individual, with mortality and the human condition. The sparse texture exposes the vulnerability of the individual, and the gently pulsing accompaniment seems to portray our inexorable progression through life. A number of anxious outbursts punctuate the quietness, before subsiding in resignation. The soloist and then the choir urgently demand: who will provide comfort? The music increases in intensity, reaching a peak of desperation, then unwinding almost to a standstill, as though no answer is in sight. Finally, hope is found in the Lord, and a lengthy fugal coda, played and sung above an insistent pedal note, summons up elation and confidence.

#### **IV Mäßig bewegt** (Moderately lively)

Wie lieblich sind deine Wohnungen,  
Herr Zebaoth!

Meine Seele verlanget und sehnet sich  
nach den Vorhöfen des Herrn;  
mein Leib und Seele freuen sich  
in dem lebendigen Gott.

Wohl denen, die in deinem Hause wohnen;  
die loben dich immerdar.

*Psalm 84:2, 3, 5*

How lovely are your dwelling places,  
O Lord of Hosts!

My soul desires and yearns  
for the courts of the Lord;  
my body and soul rejoice  
in the living God.

Prosperity to those who live in your house;  
they praise you forever.

*Psalm 84:1, 2, 4*

The central movement of the work is often heard as a standalone anthem, and no wonder, because it is a perfect musical gem, encapsulating within just a few minutes the beauty of heaven and the joy of faith. Its melodic lines soar heavenwards, its waltzing, dance-like metre an ingenious foil to the more formal classical textures and weightier compositional devices employed elsewhere in the Requiem. Its comparative simplicity and directness provide a moment of respite from the tension.

#### **V Langsam** [Slowly]

Ihr habt nun Traurigkeit;  
aber ich will euch wieder sehen  
und euer Herz soll sich freuen, und eure Freude  
soll niemand von euch nehmen.

*Evangelium Johannes 16:22*

Sehet mich an: Ich habe eine kleine Zeit  
Mühe und Arbeit gehabt  
und habe großen Trost funden.

*Jesus Sirach 51:35[27]*

Ich will euch trösten,  
wie Einen seine Mutter tröstet.

*Jesaja 66:13*

Now is your time of grief;  
but I will see you again  
and you will rejoice,  
and no one will take away your joy.

*John 16:22*

Look at me: I have toiled and laboured  
for a short while,  
and I have found great comfort.

*Ecclesiasticus 51:27*

I will comfort you,  
as a mother would comfort you.

*Isaiah 66:13*

This movement was added after the first performance of the six other movements which Brahms conducted on Good Friday of 1868. Karl Reinthaler, who had prepared the chorus for that performance, observed that Christian doctrine was not clearly present in the Requiem – to which Brahms replied that this was deliberate. A compromise was reached by including the aria ‘I know that my Redeemer liveth’ from Handel’s *Messiah* at that first performance. Subsequently, Brahms wrote a new movement for soprano solo and chorus, expressing the central theme of motherly comfort, the soloist again singing in the first person. For many, this is the expressive heart of the work.

#### **VI Andante – Vivace – Allegro**

Denn wir haben hie keine bleibende Statt,  
sondern die zukünftige suchen wir.

*Hebräer 13:14*

Siehe, ich sage euch ein Geheimnis:  
Wir werden nicht alle entschlafen,

For here we do not have a permanent  
place, but we are seeking the one to come.

*Hebrews 13:14*

Behold, I tell you a mystery;  
We shall not all sleep,

wir werden aber alle verwandelt werden;  
und das selbige plötzlich, in einen Augenblick,  
zu der Zeit der letzten Posaune.

Denn es wird die Posaune schallen, und die  
Toten werden auferstehen unverweslich, und  
wir werden verwandelt werden.

Dann wird erfüllet werden das Wort,  
das geschrieben steht:

Der Tod ist verschlungen in den Sieg.

Tod, wo ist dein Stachel?

Hölle, wo ist dein Sieg?

*1. Korinther 15:51, 52, 54, 55*

Herr, du bist würdig zu nehmen Preis und Ehre  
und Kraft,  
denn du hast alle Dinge erschaffen,  
und durch deinen Willen haben sie das Wesen  
und sind geschaffen.

*Offenbarung Johannes 4:11*

but we shall all be changed;  
and that will be suddenly, in the blink of an  
eye, at the time of the last trumpet.

For the trumpet shall sound,  
and the dead shall rise up incorruptible,  
and we shall be changed.

Then shall be brought to pass the word  
that is written:

Death is swallowed up in victory.

Death, where is your sting?

Hell, where is your victory?

*1 Corinthians 15:51, 52, 54, 55*

Lord, you are worthy to receive glory and  
honour and power,  
for you created all things,  
and by your will they have their being and  
were created.

*Revelation 4:11*

The choir sing of resurrection; the soloist – again in the first person – sings of the transformation that will occur suddenly, in the blink of an eye ('Augenblick'), conveyed by a dramatic halt as we prepare to encounter the last trumpet in words so familiar to us from other settings. Brahms's visceral telling of the overcoming of death and hell is the climax of the Requiem. A series of shrieking repetitions lay out the ultimate challenge: 'wo?' [where?] with fiery accompaniment, completely arresting the momentum of the music, before the movement itself transforms into another determined statement of glory and honour.

## **VII Feierlich** [Solemnly]

Selig sind die Toten  
die in dem Herrn sterben, von nun an.

Ja der Geist spricht,

daß sie ruhen von ihrer Arbeit;

denn ihre Werke folgen ihnen nach.

*Offenbarung Johannes 14:13*

Blessed are the dead  
who die in the Lord, from now on.

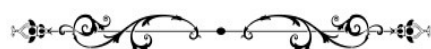
Yes, the Spirit says

that they rest from their labour,

for their deeds follow them.

*Revelation 14:13*

The work ends with a final blessing, this time for the departed. The movement does not open quietly, though, but firmly and confidently, with sweeping gestures in the strings and woodwind. A contrasting section of peace and tranquillity offers consolation and solace. Finally, there is satisfaction in the reprise of the opening material, which provides closure, as the music arrives at its destination and comes to a peaceful rest.



**Interval of 20 minutes**

Refreshments are available at the bar, with all proceeds going to tonight's causes

# Antonín Dvořák (1841-1904)

## Symphony no. 6 in D major, op. 60

I Allegro non tanto

II Adagio

III Scherzo (Furiant): Presto

IV Finale: Allegro con spirito

The sixth symphony of Dvořák was, for a long time, known as the 'First', because it was the first of the composer's symphonies to be published in print. Less well known than Dvořák's last three symphonies, it is Dvořák's first great achievement in the symphonic genre, brimming with confidence and displaying his mastery of the form. It was written in just seven weeks, in the late summer and autumn of 1880. With rich lyrical melodies, lively rhythms, and colourful orchestration, its character is warm and sunny.

Brahms's Second Symphony had been written only three years previously, and is often cited as a source of inspiration for Dvořák here. The outer movements of the two symphonies share their key, metres, tempo markings and orchestration, but also their overall mood of optimism and delight.

I Allegro non tanto

The symphony opens with rising fourths which develop into a catchy, simple and folk-like melody. The movement is in sonata form, though apparently Dvořák himself said that he did not like the traditional repetition of the exposition. The themes are passed right round the orchestra during the movement, and are utilised and varied in contrasting ways, including in fragmentation at the mysterious opening of the development section. Playful rhythmic patterning keeps everyone on their toes, especially at the conclusion of the movement.

II Adagio

The second movement is in a free rondo form (ABACABA), and presents a real contrast of mood to the rest of the symphony. It is graceful, warm and expressive, with the opening theme providing most of the material for the whole movement. Again, the melodic lines are enjoyed by solo instruments from across the orchestra, with important roles for the woodwind and horns.

III Scherzo (Furiant): Presto

Following the dreamy, tender Adagio comes the Furiant, a stylisation of a Czech dance, and one of Dvořák's most original symphonic movements. With an alternating and sometimes wrong-footing duple and triple feel, it propels itself along in a whirlwind of cross-rhythms. The lyrical trio, with its delicate theme rather like birdsong, temporarily revisits the tranquil mood of the second movement, but before long the music generates its wild swirls once more and plunges back into the energetic dance.

IV Finale: Allegro con spirito

The finale is an expansive sonata form movement with one of Dvořák's brilliant codas. From a soft, lyrical beginning, it quickly builds up in excitement, and moves in high spirits through a musical landscape which encompasses chorale-like passages and grand, celebratory gestures, as well as, at times, a pastoral mood. The coda begins with running quavers in the cellos,

then passed to other sections of the strings in a display of vigorous energy, as the main theme is heard in the horns and then woodwind. The final gestures of the symphony are full of drama, with a playful rush to the finish and a firm Beethovenian reinforcement of the tonic.

Programme notes: Rachel Mathieson



*Invitatione* was established in 2011. We aim to provide high quality live music in local venues, seeking creative ways of presenting classical music to a wider audience; to create enjoyable and varied performing experiences for our players and singers; and to promote a life-long love of music and music making, and an appreciation of the emotional and social benefits this can provide. Our members have ranged from those as young as 11 to those in their retirement: in our midst, the youngest and the least experienced can enjoy the support of others to tackle challenging repertoire with confidence. Working and developing alongside one another, the experience for all of us is one of exploration and discovery.

We have performed large- and small-scale concerts in Hull, Beverley and Driffield, raising money for charities and good causes. Highlights include a concert for Amnesty International which raised over £2,000 (January 2012); the semi-staged 'Messiah' performed in the Church of All Saints, Great Driffield and in Hull Minster (Easter 2018); a collaboration with East Riding Theatre using the words of, and music inspired by, Shakespeare (June 2013); thrilling performances in Beverley Minster of Shostakovich's Fifth Symphony (2013), his Tenth Symphony (2015), Strauss's 'Four Last Songs' and Bernstein's 'Chichester Psalms' (2014); the Requiems of Mozart (2016) and Duruflé (2017); Dvořák's Seventh and Eighth Symphonies (2016); and Kurt Weill's Suite from 'The Threepenny Opera' (2017). More recent concerts, in St. Alban's Church, have presented Dvořák's Ninth Symphony (2019 and 2024), a concert of compositions by our own members and friends (2022), and in 2025 a wonderfully enjoyable concert of Shostakovich's First Symphony and Puccini's 'Missa di Gloria'.

**Rachel Mathieson** graduated with a first class BMus in 2007 and a PhD in Music in 2016 from the University of Hull. She also has a BA in Modern Languages and a DPhil in Education from the University of Oxford. For over a decade, up to 2018, Rachel taught music privately and in schools in Hull and the East Riding. After several years as a Research Fellow in the School of Education, University of Leeds, she returned to teach in West and now South Yorkshire.

A pianist, singer and conductor, Rachel has performed with many Hull and East Riding groups and societies, and lately with ensembles in South and West Yorkshire. With the Hessle Sinfonia, she has been piano soloist in Gershwin's 'Rhapsody in Blue', Schumann's Piano Concerto in A minor, and Mozart's Piano Concerto no. 20 in D minor, and she has been a guest conductor of a number of choirs and orchestras. Rachel now directs Penistone Ladies' Choir, and, when time permits, plays the cello with the Hessle Sinfonia and sings with a local church choir in Barnsley.

Rachel can be contacted at [md@invitatione.org](mailto:md@invitatione.org). Please get in touch if you are interested in being part of *Invitatione*, or booking us for an event. More information about *Invitatione* and about our previous concerts can be found at our website, [www.invitatione.org](http://www.invitatione.org).

## The Orchestra of *INVITATIONE*

Violin	Sophie Nichols	Lesley Finlayson	Linda Robinson
	Amanda Pettit	Alan Deighton	Tamsin Hartley
	Jessica Leathley	Patrick Plunkett	Gabrielle Lawtie
Viola	Helen Keep	Rob Lewis	
Cello	Sue Sidwell	Alan Edgar	Helen Wilcox
	Trish Ringrose	Jane Patmore	
Double bass	Bryan Peter Rudd	Sue Morgan	
Flute	Margaret Pearson	Izzy Thomas	Kate Lutley (and piccolo)
Oboe	Alice Rose	Martin Lutley	
Clarinet	Anne Whiteside	Daniel Barker	
	Ian Franklin (and contrabass clarinet)		
Bassoon	Matthew Morgan	Mandy Whitehead	
Horn	Mark Sykes	Julian Small	Janus Wadsworth
	Katrina Hampton		
Trumpet	Ken Fergusson	Catriona Lewis	Ian Reid
Trombone	James Hargreave	Susan Shepherd	Dave White
Tuba	Andrew Garbutt		
Timpani	Hannah Parkin	Daniel Barker	

## The Choir of *INVITATIONE*

Tony Ashbridge	Gabrielle Awre	Chris Bates	Roger Braithwaite
Suzanne Brown	Mary Clarke	David Cooper	Emma Dawber
Emma Ellerington	Claire Foley	Elizabeth Franklin	Rob Haworth
Caroline Hilton	Gabrielle Lawtie	Mary Mead	George Myers
Luca Myers	Patrick Plunkett	Anne Powell	Ian Reid
Judith Spicksley	Clare Todd		

### Next concert by *Invitatione*

**7.00, Saturday 3<sup>rd</sup> October, 2026**

**Trinity Methodist Church, Newland Avenue, Hull**

A programme of orchestral and choral music  
to commemorate 250 years of American independence

including

*Gershwin's Rhapsody in Blue* and *Copland's Fanfare for the Common Man*

Follow *Invitatione* on Instagram and via our website: [www.invitatione.org](http://www.invitatione.org)

## Forthcoming events involving our members and friends

### **Hull Choral Union**

Haydn: The Creation

7.30, 14<sup>th</sup> March 2026

Trinity Methodist Church, Newland Avenue, Hull

Tickets £15/£5/under 18s free

[www.hullchoralunion.co.uk](http://www.hullchoralunion.co.uk)

### **Hessle Sinfonia**

Beethoven: Coriolanus

Mendelssohn: A Midsummer Night's Dream

Prokofiev: Romeo and Juliet

Weber: Oberon

7.30, 21<sup>st</sup> March 2026

Cottingham Civic Hall

Tickets £10/£8

[www.hesslesinfonia.org.uk](http://www.hesslesinfonia.org.uk)

### **Hull Bach Choir and Orchestra**

J. S. Bach: St. John Passion

7.30, 28<sup>th</sup> March 2026

Trinity Methodist Church, Newland Avenue, Hull

Tickets £18/£5/accompanied children free

[www.hullbachchoir.org.uk](http://www.hullbachchoir.org.uk)